

JEFFERSON MONTHLY



The Rogue Valley Symphony: *Behind the Scenes*

The Members' Magazine of The Jefferson Public Radio Listeners Guild

December 2013

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Coos Art Museum presents *A Distinguished Line: Tracing Durer's Printmaking* (see Artscene p. 28).



GEORGE RUBALOFF PHOTOGRAPHY

World-renowned Director Kirby Shaw presents his Jefferson State Choral Coalition in celebration of their first ten years of making music (see Artscene p. 28).



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ON THE COVER

A native of Bratislava, Slovakia, Martin Majkut was hired as conductor of the Rogue Valley Symphony orchestra in 2010.

CHRISTOPHER BRISCOE PHOTOGRAPHY

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Federal Funding and the Future

Following the federal government shutdown, Congress and the White House are now engaged in a budget negotiation process that we hope brings clarity and continuity for federal funding for the Corporation for Public Broadcasting (CPB) and public radio stations around the country. A budget conference committee has been established to allow leaders in the House and Senate to reconcile their respective budget resolutions approved earlier this year into one plan. The 29

budget conference members, including seven House members and all 22 members of the Senate Budget Committee, had their first meetings in November. They have until December 13th to report their recommendations. And then, they must get approval from their House and Senate colleagues, a dicey prospect at best.

Reconciling the two different budgets has been difficult. The last time both chambers agreed to a single budget resolution was 2009, and the last time Congress approved all appropriations bills was FY 2006. The budget conference committee will work towards a compromise on FY 2014 discretionary spending levels to fund the government beyond January 15th, when the current continuing resolution funding expires.

A concurrent budget resolution does not have the force of law but rather serves as a blueprint for budget policy and future spending levels. It sets discretionary spending levels for the appropriations committee, giving appropriators an amount to allocate for each federal program.

While the House and Senate budget plans are far apart on tax and spending policy, they are somewhat closer on FY 2014 discretionary spending. The House proposes


an overall discretionary cap of \$967 billion and the Senate's cap is at \$1.058 trillion, a difference of \$91 billion. Unless Congress changes the law, the second round of automatic spending cuts under sequestration would kick in on January 15th and would reduce overall spending by about \$20 billion from current levels.

CPB and public radio stations are hoping for the best and planning for the worst. The system is operating under the premise that sequestration cuts will

take place and operating grants to local stations have been reduced to reflect this real possibility. At JPR, we planned our FY 2014 budget assuming what we thought were conservative budget projections provided by CPB, which turned out to be off by nearly 7%, leaving us a \$22,000 gap to fill in our current fiscal year.

Federal funding for public broadcasting continues to be broadly supported by the American public. Surveys continue to show that citizens who identify with both major political parties see value in the federal investment for public broadcasting. Indeed, I believe if private foundations, governments or philanthropic organizations were inventing new grant programs today, they would likely look to the public broadcasting model as one to emulate. Federal support for public broadcasting is not a huge federal program. Instead it is a small program that costs taxpayers approximately \$1.39 per year. It is not administered by a large federal bureaucracy, but rather managed by a private, non-profit with a mandated overhead of 5% or less. It distributes the vast majority of its funds to locally governed organizations, connected to local communities and overseen by local civic leaders. It provides core organiza-

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The Rogue Valley Symphony: Behind the Scenes

By Daniel Newberry

CHRISTOPHER BRISCOE PHOTOGRAPHY

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After a few short administrative announcements, Majkut picks up his baton. All side conversations cease and the orchestra

members assume concert positions. The dress is casual tonight—jeans and t-shirts for some—but the focus is palpable.

The baton rises, and the opening measures of Brahms's Third Symphony reverberate through the nearly empty auditorium. The fabric of tonight's sound is woven together seamlessly, a surprise for a first rehearsal. This is accomplished, in part, through the creative use of technology not available to ensembles in centuries past.

"Martin sends us links to Youtube performances that he thinks are good enough for performances that would be worth listening to," says Ken Kigel, a violinist who has performed with the Rogue Valley Symphony (RVS) since 1977.

Kigel also finds that communication among players is faster now than it was when he joined. "Technology has definitely

changed the life of the orchestra," Kigel explains. "All the communication is through email."

Majkut emails performance notes on each piece well in advance of the first rehearsal, with directions on changes in tempo and dynamics for specific points in each piece. Follow-up instructions are often emailed between performances. The net result of this email communication is that the orchestra arrives at the first few rehearsals better prepared than it was in times past.

The music stops after only 20 seconds and Majkut describes a specific accent he's looking for from the horns. The passage is repeated and the improvement for all instruments is noticeable. The second time, the music stops after a minute at measure 26 and he asks for a similar change from the woodwinds. Three uninterrupted minutes of

playing follow. After each stop, Majkut includes words of encouragement as he requests minor changes.

"He knows how to pull the best performance out of people. Musicians are sensitive, you need to know when to push people and when to back off, he walks that line really well," says Theresa McCoy, the principal timpanist. "He keeps rehearsals moving, they're light—with humor—and yet focused and professional. So he gets really good performances out of people."

Majkut also makes use of his prodigious memory. "He conducts from memory. That's not only rare, it's like prodigy level," says viola player Morgan O'Shaughnessey. "He's one of the main reasons I'm sticking around."



CHRISTOPHER BRISCOE PHOTOGRAPHY

After ten minutes, the orchestra is completely warmed up and sounds unified. Majkut stops the first movement a few more times, to remind the players of a pivot in dynamics that seems to hold the key to his interpretation of this opening *Allegro Con Brio* movement of the Brahms piece: *subito piano* - suddenly soft.

Now in his fourth season as conductor, the 38 year-old Majkut projects the classic image of a conductor. Tall, handsome, and a snappy dresser, he speaks with a boyish effervescence, both onstage and off.

A native of Bratislava, Slovakia, Majkut was hired as conductor of the RVS orchestra in 2010, one of 160 candidates. He holds two doctorates in music and has conducted on both sides of the Atlantic. His position before arriving in Oregon was as Resident Conductor for the Southern Arizona Symphony Orchestra. He has conducted many symphony orchestras in Slovakia, and continues to guest conduct there once or twice each year. This past summer he was a guest conductor in Bulgaria.

With a bi-continental résumé, he can't help but notice differences in the way classical music is perceived in the United States and Europe.

"In Europe, politicians often show up,

all kinds of powerful people in the community want to be perceived as being cultural so they go to these concerts. It's also much more formalized than here," Majkut explains. "The whole experience is a little more old-fashioned, everyone really dresses up nicely, that's still the case, but it's also more rigid. I find that the American audiences are a lot more spontaneous, more genuine in expressing their feelings. They just don't sit there in awe. It doesn't feel like church here. The whole experience is more fun, more relaxed. I actually like that, I embrace it."



PHOTO: DANIEL NEWBERRY

PREVIOUS PAGE: RVS Conductor, Martin Majkut
ABOVE LEFT: Melissa Orr, First violin
CENTER: Dress rehearsal
RIGHT: Pat Berlet, viola & Barbara Barasa, viola.

THE NET RESULT OF THIS EMAIL
COMMUNICATION IS THAT THE
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REHEARSALS BETTER PREPARED
THAN IT WAS IN TIMES PAST.

Like most conductors, Majkut began his musical career as a performer.

"I started as a pianist, I was not quite six, and then when I went to the conservatory, I studied conducting and piano there," Majkut recalls. "Slowly, over time, conducting became the number one thing."

For many children in Iron Curtain-era Czechoslovakia, music served as a dream, an escape. "Classical music or being a musician was immensely attractive for my

generation who grew up in the communist system, because it gave you an opportunity to go abroad," Majkut says. "Not many people went to Western countries because you couldn't get permission. So as a musician you could travel, you could get paid in western money as well, which was a big deal, so it would significantly improve your living situation—even when the State took most of it."

As a conductor in 2013, Majkut articulates his vision in terms of a broad reach.

"My goal is that everyone in this community here—Rogue Valley—knows about Rogue Valley Symphony," he explains. "Institutions like a symphony orchestra in order to remain relevant, they have to do good for the public, there has to be a consensus in the community that we're enriching it."

As he reaches out to the community, part of his strategy calls for walking a tightrope.



CHRISTOPHER BRISCOE PHOTOGRAPHY

"I want people to not only hear the top 100 works all the time, I want them to always find something in a concert that they already know and enjoy or at least recognize the composer, at the same time, I want them to think, offer them something more challenging." In his first season, he stuck to crowd pleasers, but since that time, he's worked contemporary pieces into the mix. This season, for instance, concertgoers will hear Argentinean composers Pablo Furman and Astor Piazzolla, showing that classical music is in fact created south of the equator.

Philosophically, says Majkut, music has a dual role. "Classical music has many wonderful things to teach us, many profound thoughts in that music, but at the same time it must be first and foremost simply enjoyable," he adds.

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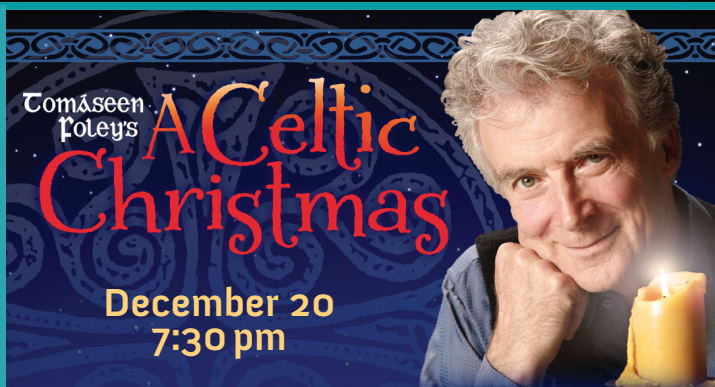
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Jefferson Almanac

Diana Coogle

Building the Taj Mahal

At this time of year toys fill store windows – wonderful, magical, fascinating, educative, beautiful toys. They pull at us to buy them. “What a great toy for Kairos” I think. (That’s my granddaughter.) But I’m reminded of a story my son, Ela, often tells, about his father saying to him when he was a child, “I won’t buy you any toys, but I’ll help you make any toy you want.” It was a fine gift to give a child, that wisdom that making things is better than buying things.

When I was walking down a street in Seattle recently with Ela, Kairos, and her mother, Kairos suddenly cried out, “The Taj Mahal!” In a store window was a box of legos with a picture of the Taj Mahal on it. If you bought the kit, you could build a legos Taj Mahal.

Kairos is only five years old. How did she know what the Taj Mahal was?

She had seen a movie, Ela told me, an animated film about an ant who had seen a picture post card of the Taj Mahal and worked for years to build one himself, ant-size. Ela and Kairos were now both telling the story. When the Taj Mahal was finished, they said, and the ant was old and exhausted, he saw a tourist boat floating by and heard the announcement, “The Taj Mahal!” Cameras flashed. He was so happy that his great achievement had been recognized. Then the real camera pulled back and revealed what the ant, from his perspective, could not have known: that he was creating his tiny masterpiece in front of the real thing. It was the real Taj Mahal that the tourists were taking pictures of, not the ant’s creation. But he didn’t know that, and he was an artist fulfilled.

The next morning Kairos mentioned the legos Taj Mahal again, not because she wished we had bought it but just because she liked it. Ela said, “We could build a Taj Mahal from cardboard.”

And so began a morning’s project. Ela brought up a picture of the Taj Mahal on the computer: the imposing white building

with its domes and towers, the long rectangular pool and adjacent sidewalks leading up to the mausoleum. He cut out the bottom of a long cardboard box, and from one short stand-up side of it he cut out the shape of the building. He glued a three-sided piece of cardboard behind it for depth. Then he left Kairos and me with the project and went to a rehearsal in his studio.

It would have been fun to build a legos Taj Mahal with Kairos, but creating our cardboard version was better. It prompted imagination and personal interaction and drew on many different skills. Kairos had to mix white and black paint to make gray for the sidewalk. She had to count the windows on the computer image and draw that

many windows on the cardboard version. She had to notice details to add to our Taj Mahal: trees along the sidewalks, a long line of posts in the pool, a large window on the back wall. She had to draw parallel lines for the pool and sidewalks, then paint within the lines and paint trees along the sidewalks. (“You paint trees on that side, Amma-Dee.”) She made sure to paint for each tree a patch of soil to grow in. (She reminded me to do the same.) As I cut out three graduated circles of cardboard for each post in the pool, she glued them together. She drew the horizontal lines on the four cardboard-tube towers, which I glued in place. When her dad came in during a break in rehearsal, she asked him for stairs inside the building so her little rubber dinosaur could get up to the roof, where he wanted to hang out. Imaginatively, she went beyond the picture on the computer screen to paint the back side of the building blue. Instead

of succumbing to frustration when the paint dripped and ruined the star she had started to paint there, she happily turned it into a flower.

Building the Taj Mahal was magical, fascinating, wonderful. It was educative (even without lectures on the real thing). We worked together for four hours. Just as we were finishing, one of the cast members came into the house from rehearsal. He took one look at our creation and said, “The Taj

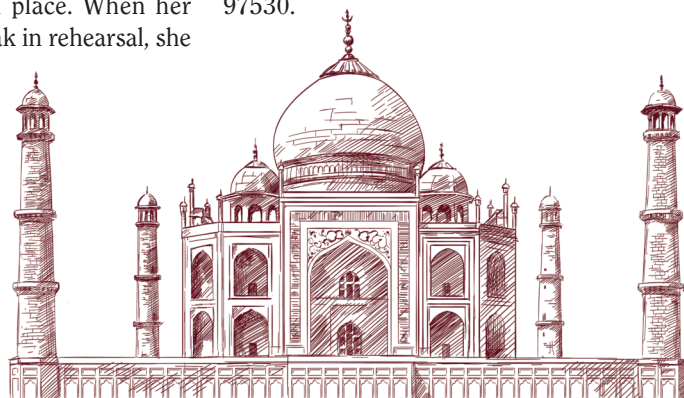
Mahal!” It was like flash bulbs going off on tourist cameras.

We were artists fulfilled. Of course, Kairos’s perspective was just as limited as the ant’s. From a larger perspective, our work of art was just a crude, crooked-line, flimsy cardboard thing. In fact, though, pulling the camera back even further, we can recognize it as a treasure: a symbol not only of the act of creation but of building a relationship and of Kairos’s gift to me of seeing the world through the eyes of a child.

Anyway, from any perspective, our Taj Mahal is beautiful.

“It would have been fun to build a legos Taj Mahal with Kairos, but creating our cardboard version was better.”

Diana Coogle’s new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.

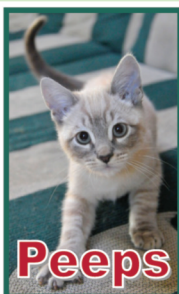


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Theater and the Arts

Deedie Runkel

The Crissmus in Belize

November had only just begun when Christmas was suddenly upon us. Even though David and I were living in the Central American country of Belize, where I was serving as Peace Corps Director, I felt the same urge I always do. It was time to begin work on the yearly edition of *Runkel Rumors*. Cookies of all kinds had to be baked and stored in their tins. Paper white narcissus had to be planted in white stones, forcing them to bloom by December 25th. The house had to be filled with greens, and various Christmas ephemera collected over the years put out for display.

I soon realized our traditional celebration would require some revision and wrote to warn our three children accordingly. They would be joining us for our first tropical Christmas. I listed what they shouldn't expect to see and taste that year. No pecan puffs, for example—there were no pecans to be had. No fireplace to hang the stockings from—no such thing as an indoor fireplace in Belize. And no hunting for a tree in the forest—chances of finding a real pine tree were slim to none.

Lucy wrote back to ask about the traditional roast beef. "Maybe I could bring one down from Chicago," she suggested.

"Yes! Get a frozen solid one and pack it in your back pack!" I replied.

Well before Thanksgiving, decorations began going up around town. Everyone hung outside lights, and Christmas trees were framed in the front window of every house. When I began asking around about a source for trees, people looked shocked. What was the matter with an artificial tree? That's what Belizeans had. You could get them at Habet's Hardware.

Not long after I made my first inquiries, I got a call from the florist.

"Miss Deedie. I understand you want an authentic evergreen tree for Christmas. I think I can get you one. How big would you like it?"

"Pretty big. Maybe eight feet? I brought some ornaments from the US. I'm so sentimental this time of year. Thanks for your help."

"We'll have them here by about December 1st for you to pick up. But they might not be *that* tall," Miss Lillian said.

That night at Belize Choral Society rehearsal, I was introduced to Belize's own homegrown Christmas songs. With their lively rhythms and wry rhymes, we practiced songs familiar to all but me for our concert. *Good morning, Miss Lady. How are you today? It's Crissmus in Belize and time to celebrate.*

The lyrics referred to sorrel wine? Marley for the floor? Brukdawn with black cake? Jonkunu dancers?

Rehearsal over, I was full of questions for my new friends. "So what can you tell me about sorrel wine, and just what is a brukdown?" I asked Cecilia.

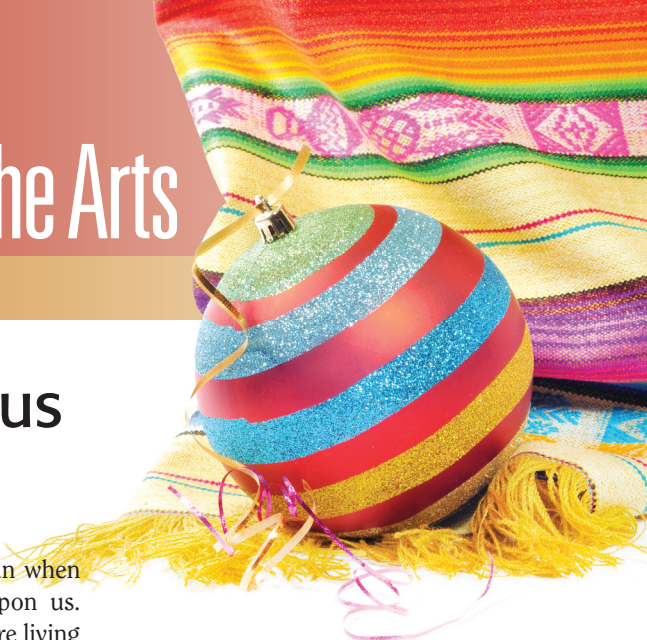
"You'll see, Miss Deedie, you'll see. Brukdawn just another name for party and dancing, and sorrel wine's what they used to drink this time of year – before it started being coca cola and rum and scotch and all those imported things."

"When will I see *marley*?" I asked. "Everybody's talking about getting their new *marley* and curtains."

"Oh, that's just new linoleum. Most everyone gets new linoleum for their house at the Crissmus. Haven't you seen all the delivery bicycles with the big rolls tied onto them?"

When I got home that evening, I was excited to see tree lights twinkling in our window. They looked to be coming from a *real* tree. I rushed up the steps.

"Look," David said proudly. "Here's our first Belizean Christmas tree. Isn't it beautiful?"



"Not really," I said truthfully, dejected by the skinny, less-than-five-foot specimen close up. "Are you sure it wasn't meant for Charlie Brown?"

"It'll work just fine. It's a casuarina pine. Look how long the needles are."

"And how limp the branches. I don't see how we'll get any ornaments to stay on it," I grumbled.

"We'll manage," Mr. Crissmus said. "I was riding by the florist and she waved me down. Said they came earlier than usual. I brought it home on my scooter, just like it was marley."

The day before "the Crissmus," we went to pick up Lucy and the roast beef at the airport. She was already out of Customs when we arrived, and she looked frantic.

"Mom, Dad, what are we going to do? My back pack with the beef in it didn't get unloaded and now it's headed to Tegucigalpa, Honduras."

"Don't worry," I reassured her. "We're having a Belizean Crissmus anyway. Rice, beans, potato salad and ham. We'll be fine."

As we approached our driveway, we couldn't figure out what was going on there. Six or seven people in elaborate colorful costumes and head dresses were gathered near the entrance. One teetered over the rest on stilts. Two played drums.

The minute we were all out of the car, the drummers began and soon the Jonkunu dancers were moving. The beat was so intoxicating, it was hard not to join them. Suddenly I felt myself being pulled into the middle of the circle as the tempo picked up.

This was our first breakdown, right in our own driveway.

"Where'd you learn to dance like that, Mom?" Marshall called down from the upstairs window.

At noon the next day, American Airlines delivered Lucy's backpack, stained dark red with beef juice.

Soon the imported meat was cooking while I got the Yorkshire pudding ready to follow it into the oven.

"I think we ought to have roast beef aged in Tegucigalpa every year," Sara said after taking the first bite. "This is the best."

Deedie Runkel is co-owner of Anne Hathaway's B&B, a Rotarian, and author of the memoir, *Boxes*. She's currently at work on a collection of stories from the inn.

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Inside the Box

Scott Dewing

Quantum Leap

When I was a child, the atomic world was both simple and ominous. An atom was made up of protons, neutrons, and electrons. The protons and neutrons were clumped together in the middle and the electrons revolved around the central clump just like the Moon revolved around the Earth and the Earth revolved around the Sun. The unseen world then was really not much different than the world I could see at night, lying on my back in the yard with Earth's coldness pressing against my shoulder-blades and the coldness of an infinite yet mostly empty universe pressing down upon my eyes.

The atomic world was ominous too because a man named Oppenheimer had led a team of scientists who figured out how to split an atom in half. When an atom was split like that it resulted in a tremendous release of energy, an explosion that was 10,000 times hotter than the surface of the sun. As a child in the midst of the Cold War, I knew that there were missiles on the other side of the world with that atomic power in them. The missiles were aimed at me in my backyard.

Some years later, I studied quantum physics and learned that my childhood atomic model was wrong. The atomic world was far more complicated. Electrons didn't "orbit" the nucleus but existed only within probable states. You couldn't know everything about these probabilities because of this principle called Heisenberg's Uncertainty Principle. Heisenberg was a contemporary of Oppenheimer. He led the Nazi's war-effort to figure out how to split atoms and create weapons of mass destruction too.

So far, we've survived these earlier ad-

vances in atomic physics, which have led to the subsequent discovery of quantum mechanics. During the past decade, scientists have been researching how to apply quantum mechanics to computing. Today, quantum computing may hold one of the keys to the future's super computers—com-

puters that are far more advanced and more powerful than anything we can conceive of today. If quantum computing is fully realized, this leap in computing power will be, well, a quantum leap.

The underlying principle of quantum computing is that the quantum properties of subatomic particles can be utilized to represent and structure data. Specially devised quantum

mechanisms can then be used to perform operations and computations with that data.

Today's conventional computers process and store information in bits, which exist in either a 1 or a 0 state. In quantum computing, however, there are qubits, which can be in both states at the same time. This "quantum parallelism" is a key to the potential power of quantum computing. Another quantum property, entanglement, is what makes it possible for a qubit to exist in both states simultaneously.

Quantum computing is difficult to comprehend, but quantum entanglement is where it gets downright weird and takes on the air of something that exists only in sci-fi movies. Entanglement is a quantum mechanical phenomenon in which two or more particles become intrinsically connected and interdependent even though they are physically separated. Two entangled qubits then would be able to communicate instantaneously with one another

“Today, quantum computing may hold one of the keys to the future's super computers—computers that are far more advanced and more powerful than anything we can conceive of today”

no matter how far apart they were.

In quantum computing, data transfer rates would no longer be measured in megabits and gigabits—data transfer could occur instantly among the entangled qubits that make up quantum computers. This theoretical capability may have had something to do with Einstein labeling entanglement as “spooky action at a distance.”

Entanglement allows for another “spooky” quantum phenomenon to occur: teleportation. For me, that term instantly brings to mind visions of *Star Trek* with Captain Kirk and crew stepping into the teleporter to be “beamed” down to a planet.

Turns out that that type of teleportation is truly science fiction while quantum teleportation remains quite real. With quantum teleportation, information about a particle’s quantum state can be “beamed” (for lack of a better word) to another particle. Note that it is not the particle itself, the physical matter, that is moved, but the information about that particle.

With quantum teleportation, two entangled particles could move information, or data, between one another without a physical connection. In theory then, not only would entangled qubits in quantum computers be able to communicate instantly, they wouldn’t even need to be physically connected.

The problem with the *Star Trek* version of teleportation is that there would need to be an exact replica of particles already assembled on the planet below before Captain Kirk’s information, i.e., his mind, could be teleported to those particles once they’ve been entangled.

Quantum teleportation then doesn’t move matter, it moves information somewhat like a fax machine doesn’t move a physical piece of paper across distance and time; rather, it moves information that is then reconstructed on a replica piece of paper.

Using quantum phenomena to perform calculations was first proposed by Richard Feynman in 1981 at a talk he gave at the First Conference on the Physics of Computation. In 1985, David Deutsch, a physicist at the University of Oxford, described the first universal quantum computer. Thirteen years of further theorizing and experimentation passed before the first working 2-qubit computer was demonstrated at the University of California, Berkeley in 1998.

While research into quantum computing has continued, the pace of advancement has

been quite slow compared to ongoing advancements in conventional computing. In fact, the pace of advancement in quantum computing today looks something like the early days of conventional computing with a group of little known scientists working on something that the general public knows little to nothing about.

There is much work yet to be done and discoveries to be made before the sci-fi promise of quantum computing becomes reality. Some scientists have predicted that it will take another 20 to 30 years for the practical application of quantum computing to become fully realized—that is, if we don’t blow ourselves up with the old atomic physics first.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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Recordings BEST OF 2013

JPR Staff

Don Matthews
Classical Music Director
& Host *First Concert*



My selections for the best of 2013 begin with a re-mastered recording of Stravinsky's "Rite of Spring." Sony Classical commemorates the 100th anniversary of this groundbreaking work in an electrifying interpretation by Leonard Bernstein and the New York Philharmonic. The ensemble Stile Antico's release on Harmonia Mundi *Passion & Resurrection* presents music inspired by the dramatic events of Holy Week and Easter with settings ranging from the Renaissance to a new work set for them in 2009 by John McCabe. Carl Stamitz's Clarinet Quartets are remarkable evidence of the development of the clarinet's lyric quality and feature clarinetist Arthur Campbell on the Audite label. In this year of the bicentennial of the birth of Giuseppe Verdi, the late tenor Luciano Pavarotti is joined by Claudio Abbado in a recording called *Verdi Rarities* on Warner Classics. Next is a collection of Rossini's Complete chamber music with piano from his *Sins of Old Age* on the Concerto Classics label and it features Teatro alla Scala Artists. Finally, music by the late Renaissance Italian composer Giovanni Battista Buonamente as performed by the Helianthus Ensemble on the Brilliant Classics label. The album called *L'e' tanto tempo ormai* is a collection of Sonatas, canzonas and sinfonias with the instruments of the Sacro Convento of Assisi.

Eric Teel
Program Director/FM Services,
Acting Music Director,
Host *Open Air*



My 2013 albums of the year conveniently cover most of the musical spectrum, and included one newcomer. I've listed them here in no particular order and with just a word or two about each: Barnaby Bright's *The Longest Day* (poignant and beautiful), Anais Mitchell/Jefferson Hamer's *Child Ballads* (sad and wistful), Väsen's *Mindset* (joyous creation), David Byrne/St. Vincent's *Love This Giant* (excit-

ing and fun), Little Comets' *Life Is Elsewhere* (unexpectedly intelligent earworms), Ricky Skaggs/Bruce Hornsby's *Cluck Ol' Hen* (masterful improvisation), The Wood Brothers' *The Muse* (down home excellence), Gregory Porter's *Liquid Spirit* (buttery smooth), and Amos Lee's *Mountains of Sorrow, Rivers of Song* (diverse and soulful). But if I had to only pick one, I think I'd go with Laura Mvula's *Sing to the Moon* (powerful and inspiring). Her debut album is fresh and exciting, and brought the power and weight of singers like Nina Simone into the 21st century.

Paul Gerardi
Host *Open Air*



It has been a wonderful year for music. I have great gratitude for the chance to host *Open Air*, and since that's where I have spent most of my time since March, my best of 2013 list focuses mostly on the music played there. So, in no particular order, here are my picks.

Laura Marling's *Once I Was An Eagle* captivated me with its sometimes sparse but haunting songs as did the Cheyenne Mize CD *Among the Grey*. The arrangements and thoughtful ways that these artists conceived their recordings is remarkable.

Both Indie Rock artists Junip with their full length disc, and *The Lone Bellow* with their self-titled debut releases have carved a unique sound for themselves that should separate them from the crowd. I hear that both bands are phenomenal in a live setting too!

Singer-songwriter Josh Ritter's *The Beast In Its Tracks* is well crafted in both melody and lyric, while *Meet Me At The Edge of the World* from Over The Rhine is a tour de force in the amount of material provided (it's a two CD set) and has great lyrical depth.

The joyous live setting of *Cluck Ol' Hen* shows that Ricky Skaggs and Bruce Hornsby truly love what they do. It's obvious that these guys had a great time making this recording, and their performances are terrific.

I have a soft spot for the elders of Rock music, and this year two have released solid efforts. It took some time to get used to the change in their voices, but David Bowie's release *The Next Day*, and Paul McCartney's latest recording *New* still have that ol' magic imbued deeply in the music.

Hailing from Estonia, the band Ewert and the Two Dragons have forged a unique and energetic style on their recording *Good Man Down*. They sound fresh while still holding true to the stylistic tradition of the Indie genre.

And finally, shout-outs to Southern Oregon musicians Kites & Crows, Alice DiMicele, and Patchy Sanders for their fine new recordings.

Geoff Ridden
Classical Host



My choice for record of the year is *String Quartets from the Court of Versailles* (Gaudeamus ASV CD GAU 151). These are compositions by the eighteenth-century musicians Hyacinthe Jadin and Pierre Vachon, performed by The Rasumovsky Quartet. I came across this disc in the new recordings section of the JPR music library, and I have played several of these string quartets on air in recent months. We do have some other music by Jadin in our library, but the music of Vachon is sadly neglected. This CD includes Jadin's quartet Opus 2 No. 1 which is modeled upon Mozart's "Dissonant" quartet (K465), a work which has a place in my own heart because it was the first piece of serious music that I studied at grammar school.

Maria Kelly
Host *Open Air*



A few gems stood out in 2013. Notably, Jose Gonzalez's band and album of the same name, *Junip*; I waxed poetic about both in the *Monthly's* August *Recordings* column. Also I really enjoyed hearing Iron & Wine deepen their rhythm section and thus their sound on *Ghost on Ghost*. The Wood Brothers added a third member, Jano Rix, to flesh out their songs on their new album, *The*



Muse, plus special guest Buddy Miller who also has a producer's credit, in addition to the surprising credit of country star, Zac Brown, as executive producer.

I was also enchanted by the original voice of Tennessee native Valerie June in her debut, *Pushin' Against A Stone*, with Dan Auerbach of the Black Keys as producer. Once in a great while a truly original voice emerges and Valerie June is just that.

I'm not necessarily saving the best for last but I did eagerly anticipate the collaboration of Elvis Costello and the Roots on *Wise Up Ghost*, and was deeply satisfied that they delivered, and some.

Other notable recordings of 2013 include the Canadian collective, Lee Harvey Osmond's *The Folk Sinner*. Laura Marling returned to form with help from her former producer, the celebrated Ethan Johns, on *Once I Was An Eagle*. Steve Martin and Edie Brickell gelled on their collaboration *Love Has Come To You*. And Rokia Traore produced a fine world music album, *Beautiful Africa*, with the help of another esteemed British producer, John Parish. I thoroughly enjoyed Samantha Crain's recording from early 2013, *Kid Face*; and Phosphorescent's recording, *Muchacho*, was great fun, as was Washed Out's electronic release, *Paracosm*. Other notables include The James Hunter Six's *Minute by Minute* and the reunion of Raul Malo with the Mavericks, *In Time*. The great Mavis Staples' album, *One True Vine*, the second produced by Jeff Tweedy of Wilco, deserves mention; also, in an entirely different genre, The Milk Carton Kids' *The Ash & Clay*.

There are a few other songs that struck me including some on San Fermin's EP *San Fermin*, and a few on Roadkill Ghost Choir's EP *Quiet Light*. Gotta love that name for a band! The National's song "This Is The Last Time" is notable, as is On and On's "All The Horses;" Jim James "Know Til Now" defies description. Finally one of the finer songs of 2013 was Patty Griffin's "Ohio," sung w Robert Plant, from her album *American Kid*.

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He designs each five-concert season as a dramatic and musical arc.

"There's an ebb and flow, you start big, then usually the second concert the music is a little more intimate, then usually I save the biggest and most demanding piece for (the third concert in) January because it seems like we're mid season, we're warmed up, we're a tight ensemble, then again you don't do too many bombastic pieces."

The fourth concert, he says, "is less flashy, more probing. It's more classic, classical. The final concert is all fun. It leaves people with something lighter." In this case, lighter means an all-contemporary billing, including Leonard Bernstein's Symphonic Dances from *West Side Story* and the Cowboy Overture by John Williams of Boston Pops fame.

Notable in this season's lineup are larger symphonic works absent until recently. The size of the orchestra simply wasn't big enough. One of Majkut's big changes in his short tenure in the Rogue Valley has been to grow the orchestra from about 60 to 80 performers, and much of the growth has been in the strings section.

"The Mahler symphony (No. 4) needs a big orchestra, I wouldn't be attempting it without the beefier string section," says Majkut. "Our first concert this season is the first time we have six bass players. Brahms also needs a strong foundation. It's now a big symphony playground."

With such a large string section, the role of Concertmaster becomes even more important. In addition to playing violin solos and coaching his fellow string players, long-time Concertmaster Scott Cole is tasked with figuring out the nuts and bolts—or strings and bows—of realizing conductor Majkut's vision with dozens of violin, viola, cello, and bass players. The symphony performs its Masterworks Series in three venues: S.O.U. Recital Hall in Ashland, Ginger Rogers Craterian Theater in Medford, and the Grants Pass Center for the Performing Arts. Stage space for the new, larger orchestra at the Ashland hall is limited, so syn-

chronizing the movements of the musicians is essential.

"Several hundred years ago, I think it was in France, someone came up with this novel idea that everyone's bows should move in the same direction," Cole explains. "They started coordinating which ways the bows went, either up and down."

So instead of a potential *mélée* of flying elbows colliding with chins on a passionate *forte* and *staccato* eighth note, Cole insures that the arms of dozens of violin players produce a harmony that is not only auditory, but visual as well.

Each instrument has its own leader—the principal—who has duties that go beyond playing solos. The principals all listen to the other sections. "Sometimes I'll hear something where we're not matching styles with each other or maybe we're not lining up the rhythm, not in balance, or even not in tune with each other," says Jennifer Carstensen, principal horn player. "I try to improve our section in rehearsals by saying 'let's do this style differently here or maybe we could bring that out a little more, it's not coming through the texture, or maybe that's too loud'... I also take questions from my section and bring them to Martin."

But as a member of the wind instrument section, Carstensen faces a different challenge than the string players: a workout not only for the shoulders and hands, but also for lungs and lips. "Endurance is the biggest question for me, it's related to the fact that

we play three performances in a weekend and a dress rehearsal on the Thursday night," Carstensen explains. "In the past concert (September), we played three big pieces, each with horn solos in them. For me, endurance meant being at my best for each solo."

Leading up to each solo, Carstensen would have her assistant principal horn take over while she rested. This was necessary, she says "so I could rest my lips... Sometimes the solo comes in after I've already been playing for 40 measures."

The quality, as well as the quantity, of musicians has changed significantly since the late Fred Palmer conducted the first RVS performance in 1967. Today many orchestra members are conservatory trained and several have big city orchestra experience. In a short memoir on the founding of the RVS, Palmer—then an assistant music professor at Southern Oregon College—wrote that in that first year,

"...the single cello player was a college freshman newly off a Klamath County sheep ranch. The only bass player was a self-taught chemistry professor who had been trying to play for less than a year."

From that first performance—Franz Schubert's *Rosamunde's Overture*—held in Medford's Mid-High School auditorium, the RVS has grown from a tiny organization made up primarily of volunteers, to a pro-

Today many orchestra members are conservatory trained and several have big city orchestra experience.

CHRISTOPHER BRISCOE PHOTOGRAPHY



A native of Bratislava, Slovakia, Majkut was hired as conductor of the RVS orchestra in 2010, one of 160 candidates.

fessional organization with an annual budget of nearly \$600,000.

For decades, the RVSO was a true community orchestra, of, by, and for the community.

"The quality of musicians has improved," says 35-year orchestra member, Ken Kigel. "It was a fine community orchestra. Now the kind of music has changed. We've taken on more sophisticated, bigger works."

This metamorphosis began under the leadership of former conductor Arthur Shaw, and has continued with Majkut.

"We've gone from being a community orchestra to a professional regional orchestra," says Cybele Abbett, RVS's Executive Director, who herself holds a degree in music. "The comment I hear most from our long-term patrons is 'it keeps getting better and better.'"

The concert-going public has responded with their wallets as well as with words. The five concert Masterworks Series has long been the mainstay of the RVS. In the last season, all five performances in Ashland sold out. The Medford concerts nearly sold out. In Grants Pass attendance was up significantly.

"I find that the American audiences are a lot more spontaneous, more genuine in expressing their feelings."

CONDUCTOR MARTIN MAJKUT

"We were running into this problem of embarrassment of riches," Majkut explains. "We had so much response from the community, so we were weighing on options about how we could offer even more music to the community... so we settled on a (summer) series of chamber music in a beautiful outdoor setting, at Voorhees Mansion in cooperation with Edenvale Winery. The programs are more adventurous than what I do with the (full) Symphony."

Two of the three concerts in the new summer series this year sold out more than a month in advance. More growth is planned. "We're going to expand the summer series," says Abbett. "It's in our strategic plan to hold performances in every month of the year."

Part of the expansion involves taking music to future concert-goers.

In the symphony orchestra business, it's well known that the majority of concert-

goers were first exposed to classical music as children, whether merely listening with their parents or taking music lessons. To invest in the future, Abbett says, the RVS annually serves more than 10,000 students in Jackson, Josephine, and Klamath counties in Oregon and in Siskiyou County, California. It's a mission that becomes ever-more important when music programs are easy targets for budget-cutting in a public school system forced to spend its resources maximizing test scores.

"There is no music at the elementary level in the Talent-Phoenix School District," says Majkut. "So we send in our musicians... they will teach them not just about music, but they will actually learn to read music, they will learn to sing, next year they will learn to play the recorders, at the end of the year, we'll have them join the Symphony on stage, all these kids playing with the Symphony." This program, "Carnegie Hall: Linkup," is a year-long curriculum that focuses on how melodies work, and is produced by New York's Carnegie Hall.

The RVS has three other programs to bring music to children. "Chamber Players," is a string quintet of orchestra members that performs in the schools and provides basic music appreciation. In "Classical Coaches," orchestra members assist school music teachers in band and orchestra classes. The final program, "Connecting with the Classics," is a voucher system, allowing both a student and an accompanying parent/grandparent to attend the symphony for free.

For some orchestra members, these new programs provide additional opportunities to realize a goal of music as a full-time paying career.

"It's fair to say that most musicians in most parts of the country are in the same boat, that there are very few full-time orchestra jobs or teaching jobs," says Concertmaster Scott Cole. "(Several of us) have private students, and I'm a member of the Cascade Strings, a group that plays a lot of weddings and parties... a large group of us plays in the Rogue Opera." Cole is also part of the RVS-sponsored Chamber Players string quartet that plays in local schools. He occasionally plays with the California North State Symphony. Cole moved to the Rogue Valley in 1995 to play violin for the Britt Classical Orchestra, a position he still enjoys.

Principal timpanist Theresa McCoy also plays percussion in local jazz and conga bands to keep her wrists supple, but relies

on a full-time day job as an IT manager for a Medford accounting firm. Viola player Morgan O'Shaughnessey evaluates stringed instruments at the musical repair and consignment store, Bellwood Violins, in Ashland. Principal horn layer Jenifer Carstensen teaches music at Ashland Middle School.

In such a small community, it's not surprising that the paths of these musicians cross frequently, both professionally and socially.

"I, as a newcomer, was really well welcomed," says 24 year-old Morgan O'Shaughnessey, who landed his RVSO job straight out of the San Francisco Conservatory of Music. He thought he'd give the area one year. He's now in his third year. "There are many strong friendships in the Symphony. I play with a number of chamber music groups that have been going for 15 years. People just get together on a Friday morning and play music together... generally there's some sort of party at a restaurant after the concert in Medford or here in Ashland, everybody carools together. When you're spending this much time with people, most people in the orchestra understand that you have to dedicate time and resources to maintaining good friendships because you have to work together."

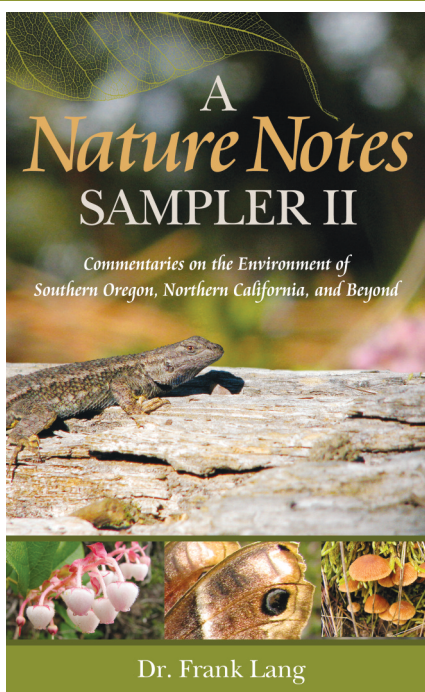
Onstage, that camaraderie pays off.

"The second performance of Tchaikovsky's Sixth Symphony last year we got a moment of togetherness where I didn't see how I could keep going," O'Shaughnessey recalls. "It was wonderful as a musician, reaching complete emotional exhaustion because you gave this effort."

It's a moment the audience appreciates as well.

Nine days after they first gathered to prepare for the 2013/14 season, the orchestra performs their dress rehearsal. The first movement of the Brahms symphony is played through without a break. When the baton rises on Dvorak's Piano Concerto, the soloist is playing with this orchestra for the first time. In previous rehearsals, Majkut filled in for the soloist by humming and da-de-dum-ing his way through her part to simulate the timing, but with the real McCoy, the orchestra plays in sync flawlessly. In not much more than a week since their first rehearsal, the orchestra is concert ready.

Daniel Newberry is a freelance writer living in the Applegate Valley. Email him at dnewberry@jeffnet.org.



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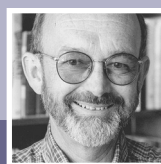
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Nature Notes

Frank Lang

Winter Findings

It's the middle of winter in Seattle, Washington. I'm two blocks from the University of Washington Arboretum with time on my hands. What to do? I know, let's go for a walk in the Arboretum. What a great place: hundreds of acres of old second growth and beautifully landscaped gardens. This day we chose to visit the Winter Garden.

Witch hazel was in bloom, lots of witch hazel, also known as *Hamamelis*. Five or six species are native to the Eastern United States and to Eastern Asia. This odd geographical distribution, common to a number of plants, including tulip trees, has confounded botanists from the time of Asa Gray, the great and famous Harvard Botanist, to the present. We commonly cultivate the Asian species because they brighten the landscape in the dead of winter when the low branched trees or shrubs have leafless twigs and branches that are covered with masses of fragrant flowers with yellow or orange, narrow, strap-shaped petals. Our eastern North American species bloom in autumn while still in leaf. Witch hazel bark and leaves are a source of various medicinal preparations familiar to many of us. Witch hazel is used for the treatment of bruises, sore muscles, varicose veins, and last, but not least, hemorrhoids. In England, a preparation (not H) made from the Witch hazel plant is used as an eye-lotion, and its branches have been used as divining rods. In fact, witch/wych is an old English term for pliant branches, according to John Maberley's *The Plant-book*.

After walking through the winter garden, we entered the second growth conifer forest. Suddenly Peter, my botanical companion said, "Hear that?" "Brown Creeper." "Yes," I said, not hearing anything, but not wanting to admit that my advancing age has made hearing such wispy little sounds impossible even with very expensive aids crammed in both ears. I did remember the first time I heard the bird. After what seemed like hours, I finally spotted it slowly working its way up a tall Douglas fir at

Millersylvania State Park in Washington State. I didn't think I would ever be able to get the crick out of my neck from looking up, up, up, for the little brown mite of a bird that makes its living by working its way up tree trunks gleaning insects and other edibles from the bark of conifers then flying down to the base of an adjacent tree to repeat the process over and over.

My other close encounter with a brown creeper was in the Ashland Creek watershed with a group of college and university teachers. We were getting ready to age a large Douglas-fir tree, when there was a flurry-scurry of activity on the opposite side of the trunk. We peeked around to discover a brown creeper nest under a slab of bark at about eye level. Needless to say, we beat a hasty retreat, as to not upset the bird any more than we already had.

As the forest thickened and undergrowth became abundant on our arboretum walk we spotted another tiny year round resident, a winter wren. This noisy little fellow, like some people I know, is not hard to hear. In May and June, its song is variously described as a beautiful series of tinkling twitters and trills or as runlets of melody. Its alarm call is an emphatic, *chick*, according to Ralph Hoffman in his old, but still delightful, *Birds of the Pacific States*, published in 1927.

Major Allan Brooks illustrated Hoffman's book with pen and ink and color illustrations. Brooks, born in 1869, died in 1946, was one of the foremost wildlife illustrators of his time. He spent most of his life at Okanogan Landing, British Columbia, Canada. Many of his illustrations appeared in *National Geographic* magazine. Although his bird illustrations have been criticized as making the birds appear too fat, his pen and ink drawings can serve as excellent examples for beginning illustrators to emulate.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

tional capacity, especially for rural stations like JPR, that leverages an additional \$6 in local funds raised for every \$1 of federal support nationwide – at JPR this number is actually closer to \$7.50 for each \$1 of federal support we receive.

At a time when the federal government is running a large deficit, every program and function of the government deserves to be scrutinized. Funding for public broadcasting is no exception. Local stations must continue their efforts to work together in new creative ways to deliver real value to local citizens. We must also recognize that that the unique local, regional and national mix of content we offer would change dramatically if federal funding is not preserved and our system becomes more commercialized.

Paul Westhelle, Executive Director,
Jefferson Public Radio

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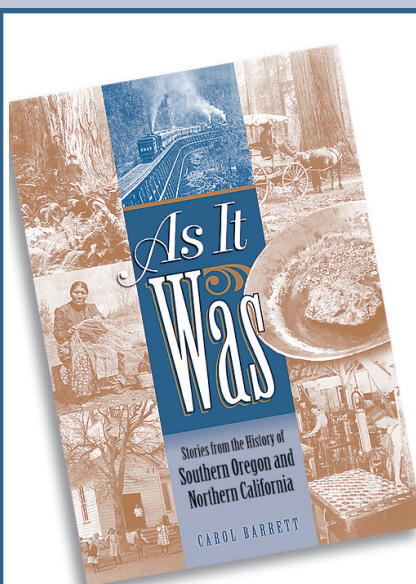
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PS Form 3526, August 2012 (Page 2 of 3)



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

We've collected the stories from the original *As It Was* series in this new book, illustrated with almost 100 historical photographs.

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As It Was

Stories from the State of Jefferson

Umpqua County Yields to Adjacent County Territories

by Kernan Turner

Oregon's county boundaries shifted in the early days along with the state's population distribution and density. For example, the Oregon Territorial Legislature created Umpqua County in 1851 when gold fever attracted miners and vigorous settlements to the banks of the Umpqua River. Carved out of the southern portion of Benton County and the western portion of Lane County, it became Oregon's 12th county.

The county took its name from the Umpqua River and Umpqua Indians, although it also served as home to other tribes.

Settlements in the new county included Scottsburg, Winchester, Umpqua City and Elkton. The county seat alternated for a time between Elkton and Scottsburg before being permanently established in Elkton in 1855.

A series of annexations whittled away at Umpqua County, starting in 1852 with the creation of Douglas County from land east of the Coast Range. Douglas County took its name from U.S. Sen. Stephen A. Douglas, an advocate of Oregon statehood. In 1853, Coos County annexed all of Umpqua County south of the Umpqua River, and Lane County got the northern portion.

Umpqua ceased to exist in 1862 with the transfer of its remaining land to Douglas County.

Source: "Umpqua County History and Records." *Provisional and Territorial Records Guide*. Oregon State Archives. Viewed at <http://arcweb.sos.state.or.us/pages/records/provisionalguide/UmpquaCounty.html>

Prominent Farmer and His Wife Make Coos County's First Cheese

by Shirley Nelson

A bridge spanning the South Fork of the Coos River was named for Anson Rogers, a prominent resident of the Coos River Valley on the Southern Oregon Coast.

Rogers was born and taught school in New York. A brother, Amos C. Rogers, and their mother, Lydia (Carpenter) Rogers, were already living in San Francisco when Rogers sailed west to join them, even walking across the Isthmus of Panama before the canal was built. His brother bought a farm in Coos County, and Anson and his mother moved there in 1859.

Realizing that property at the forks of the Coos River was subject to flooding, Anson Rogers moved upstream to higher ground in 1861, where he established a prosperous farm, raising apples, meat and dairy cattle. Rogers and his wife, Elizabeth, whose family made cheese in Vermont, manufactured the first cheese in Coos County.

Anson Rogers was the county school superintendent for a few years and president for 20 years of the Coos Bay Mutual Creamery, which marketed cheese under the Melowest brand. Gov. Oswald West named Rogers to the Coos Bay Port Commission in 1912, where he served for 18 years.

Sources: Mahaffy, Charlotte L. *Coos River Echoes*. Interstate Press. Portland, Ore. 1965; "Joseph Rogers." *Find a Grave*. Viewed at <http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=63236854>

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Poetry

Mary Szybist

Heroine as She Turns to Face Me

Just before the curtain closes, she turns
toward me, loosening
her gauzy veil & bright hair—

This she seems to say, *this*
to create scene, the pure sweep of it,
this to give in, feel the lushness,
this & just a little theatrical lighting
& you, too, can be happy,
she's sure of it—

It's as if I cut her heart-whole from the sky,
rag & twist & tongue & the now terrible speed
of her turning

toward me like the spirit
I meant to portray, indefatigable—

see how bravely she turns, how exactly true to the turning,
& in the turning
most herself,
as she arranges herself for the exit

withholding nothing, unraveling
the light in her hair as her face

her bright, unapproachable face
says only that
whatever the next scene is,
she will fill it.

Annunciation Overheard from the Kitchen

I could hear them from the kitchen, speaking as if
something important had happened.

I was washing the pears in cool water, cutting
the bruises from them.
From my place at the sink, I could hear

a jet buzz hazily overhead, a vacuum
start up next door, the click,
click between shots.

“Mary, step back from the camera.”

There was a softness to his voice
but no fondness, no hurry in it.

There were faint sounds
like walnuts being dropped by crows onto the street,
almost a brush
of windchime from the porch—

Windows around me everywhere half-open—

My skin alive with the pitch.

This month's poems are from Mary Szybist's book *Incarnadine*, a finalist for the 2013 National Book Award. Mary Szybist is the author of a previous collection of poems, *Granted*, which was a finalist for the National Books Critics Circle Award. She lives in Portland, Oregon, and teaches at Lewis & Clark College and the Warren Wilson MFA Program for Writers. “Heroine as She Turns to Face Me” and “Annunciation Overheard from the Kitchen” from *Incarnadine*. Copyright © 2013 by Mary Szybist. Reprinted with the permission of Graywolf Press, Minneapolis, Minnesota,

Writers may submit original poetry for
publication in the *Jefferson Monthly*.

Send 3–6 poems, a brief bio, and a
self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.



5 Unexpected Ways Climate Change Will Impact the Northwest

The top climate scientists in the Northwest have published a new report that surveys the many regional impacts of climate change.

It captures impacts large and small, from the hairy woodpecker which may enjoy more habitat, to smaller snowpack storing less water for the hydropower dams on the Columbia River. The report is the Northwest chapter of the third U.S. National Climate Assessment, a state-of-the-science update that Congress will receive next year. It was put together by the Oregon Climate Change Research Institute at Oregon State University and the Climate Impacts Group at the University of Washington — with input from researchers, native American tribes, and economists.

The main conclusions won't surprise anyone who follows climate science, or who reads EarthFix regularly. The greatest risks in the Northwest fall into three categories: risks caused by declining snowpack and water storage, risks due to rising sea levels and coastal ecosystems, and risks related to forest fires and forest health.

But the report highlights some less familiar research as well. Here are five projected impacts of climate change you may not be aware of:

1. Rising Seas and a Falling Continent

Predictions of sea level rise in the Northwest are complicated by plate tectonics. For example, very little sea level rise has been observed on the Olympic Peninsula to date because the peninsula is uplifting at about the same rate that the sea level is rising. Scientists project that sea level rises will range from 4 inches to 4 feet along the Northwest coast. But that doesn't take into account a major Cascadia subduction zone quake. OSU's Philip Mote, one of the report's editors, says when the big one hits, it could cause the entire coastline to drop by 3 feet, compounding the impact of rising seas.

2. Your Health Is At Stake

Mote says the Northwest doesn't have the kind of extreme weather events like hurricanes and tornadoes that tend to end with a high death toll. But rising temperatures

are expected to make us more vulnerable to a whole range of troublesome and potentially fatal illnesses, from respiratory disorders to heat stroke to paralytic shellfish poisoning. If you want to learn more, check out EarthFix's timely multimedia series, *Symptoms of Climate Change: Will a Warming World Make Us Sick?*

“The greatest risks in the Northwest fall into three categories: risks caused by declining snowpack and water storage, risks due to rising sea levels and coastal ecosystems, and risks related to forest fires and forest health.”

3. Hot Potatoes

Projected changes in temperatures, carbon dioxide levels, and the availability of irrigation water make the impact of climate change on agricultural crops surprisingly complicated to predict. The yield of winter wheat, for example, is expected to increase by up to 25 percent.

Potato yields are expected to increase until the middle of the century and then begin to decline, in some places as much as 40 percent. Mote says one reason agricultural yields may increase in the short term is the higher levels of CO₂ in the air. “Carbon dioxide is plant food. It's one of the nutrients that plants take in to grow structures and fruits and vegetables. For most plants, having more food allows them to grow faster,” he says. However, for many crops that positive effect may be offset by the impact of longer summer droughts with less water available for irrigation.

4. Thin shells

Climate change is tough news if you're a marine creature with a shell or exoskeleton. The Northwest already has some of the most acidified oceans in the world, and climate



PHOTO: KATIE CAMPBELL

Native fishermen on the Pacific coast are seeing fewer cold water animals and reporting more sightings of warmer water species. Humboldt squid are being reported in waters off OR, WA, and BC. Ten years ago, sightings north of San Diego were rare.

change is projected to reduce the pH of the oceans even further. Scientists predict that as a result of all the lower pH, mussels will form shells 25 percent more slowly and oysters will form shells 10 percent more slowly by the end of the century. EarthFix has reported extensively on this.

Other ocean critters may fare better; sea grasses and northern elephant seals may find more habitat available in a warming ocean. Paul Williams, who studies climate science and shellfish management for the Suquamish Tribe, says that while the big trend is clear, far more research is needed to understand how marine life will respond to acidification.

"If you want to ask, are the crabs going to disappear in Puget Sound, it's hard to be that specific. What's very clear is that we've changed the fundamental chemistry of the ocean," he says.

5. Tribes

Climate change could affect many of the treaty rights reserved by tribes in the northwest, from water rights to shellfish gathering to the use of forests. And decreased summer water flows and increased stream temperatures could add to the stress that dams have placed on the region's salmon runs, which are culturally and economically critical to many tribes. Several of the tribes in the Northwest have developed their own climate change research and mitigation and adaptation plans.

The Takeaway

I asked Philip Mote what he thinks the takeaway from the science is. He paraphrased John Holdren, a science advisor to President Obama. Holdren has suggested that three things will happen as we contend with climate change: mitigation, adaptation, and suffering.

"The less we try to mitigate and the less we try to adapt, the more that plants, animals, and other humans will fare negatively," Mote says.

Amelia Templeton is a reporter for EarthFix, a public media project of Oregon Public Broadcasting, Boise State Public Radio, Idaho Public Television, KCTS 9 Seattle, KUOW Public Radio, Jefferson Public Radio, Northwest Public Radio and Television, and Southern Oregon Public Television.



The Splendid Table

Lynne Rossetto Kasper

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



Five-Nut Caramel Tart

The tart holds 4 days, but is best served the day it's baked.

For the pastry shy, this tart is salvation. It looks like jewels set in amber, with its candy bar mosaic of five kinds of nuts embedded in buttery caramel slicked over a tender crust, which is where salvation comes in. There is no rolling pin in sight. You pat the crust into the tart tin with your fingers.

There's a special place in our hearts for recipes that have withstood the test of time. This tart is among the best of them, having remained virtually unchanged since I discovered it in the 1980s. In fact, the only thing I do differently now is sprinkle a little coarse salt on top for even more sweet-salty bliss. The filling couldn't be improved if I tried.

Cook to Cook: Make the pastry one day in advance.

Wine: The richness of the caramel and the meatiness of the nuts makes an aged tawny port sing with this tart. If you can spring for it, a 20-year-old tawny from Portugal would be the best choice. That said, most Portuguese 10-year-old tawnies are terrific as well.

Ingredients

Pastry:

- 1 1/4 cups unbleached all-purpose flour (organic preferred), dipped and leveled
- 3 tablespoons sugar
- 1/4 teaspoon salt
- 1/2 cup (1 stick) chilled unsalted butter, cut into pieces, plus more for buttering pan
- 1 1/2 large egg yolks blended with
- 1 1/2 tablespoons ice water

Filling:

- 1/2 cup (1 stick) unsalted butter
- 1/2 cup packed dark brown sugar

- 1/4 cup honey
- 2 tablespoons granulated sugar
- 1 cup toasted, salted cashews (about 4 ounces)
- 2/3 cup toasted, salted macadamia nuts (about 3 1/2 ounces)
- 1/2 cup whole, blanched almonds (about 2 1/4 ounces)
- 1/3 cup salted, shelled pistachios (about 1 1/2 ounces)
- 1/4 cup pine nuts (about 1 ounce)
- 2 tablespoons heavy cream
- 1 1/2 teaspoons coarse salt

Instructions

1. Make the pastry: Place the flour, sugar, and salt in the bowl of a food processor and pulse a few times to combine. Add the butter and pulse until the mixture resembles coarse meal. Add the egg yolk mixture and pulse until a dough begins to form. Gather the dough into a ball, flatten into a disc, wrap in plastic and refrigerate at least 30 minutes.

2. Butter an 11-inch-diameter false-bottom tart pan. Let the dough soften slightly, then pat the crust into the pan with your hands until it is to a relatively even thickness of 1/8 inch. Trim the edges even with the pan's rim. Refrigerate the pastry for 30 minutes to overnight.

3. Prebake the tart shell: Preheat the oven to 400°F. Line the tart shell with foil. Fill with dried beans or pie weights. Bake for 10 minutes. Remove the foil and beans. Bake for 10 minutes longer, or until the tart shell is golden brown. Cool completely on a rack.

4. Make the filling: Reduce the oven temperature to 350°F. Place the tart shell on a heavy, large baking sheet. In a heavy 2-quart saucepan, combine the butter, brown sugar, honey, and granulated sugar. Cook over low heat, stirring until the sugars dissolve. Increase the heat and whisk until mixture comes to a boil.

5. Continue boiling until large bubbles form, about 1 minute. Remove the pan from the heat. Stir in the cashews, macadamia nuts, almonds, pistachios, pine nuts, and cream. Immediately pour the filling into the tart shell. Bake about 20 minutes, or until the filling bubbles (the filling might overflow slightly onto baking sheet).

6. Cool the tart in pan on a rack until the filling just begins to set. Gently remove the pan bottom and cool the tart completely, 4 to 5 hours. Sprinkle with salt to taste. Cut into wedges and serve.

Copyright 2011 Lynne Rossetto Kasper

JPR's 33rd Annual Wine Tasting & Silent Auction

Abigail Kraft

Celebrate public radio and the season at **JPR's 33rd Annual Wine Tasting & Silent Auction on Wednesday, December 11, 2013 from 6pm to 9pm** at the Historic Ashland Springs Hotel in downtown Ashland. This spirited holiday tradition features a diverse selection of the region's finest wines, delicious food, live music and good friends of public radio. We here at JPR are proud to host the 33rd Annual Wine Tasting and are so grateful that the community supports this festive event year after year. Wineries continue to donate the incredible wine that is produced right here in our region, and generous restaurants and caterers remain steadfast in their commitment to share their culinary creations with our guests. The evening comes together with the help of our wonderful volunteers, and of course the staff of the Ashland Springs Hotel. This year Ashland Springs Hotel is once again offering discounted rates for the evening of the wine tasting. Mention the JPR Wine Tasting when you call to book your room. Book early as the hotel often sells out the JPR block of rooms quickly.

The Not-So-Silent Auction continues to be a Wine Tasting tradition and serves a large role in raising money to support quality public radio in our region. So come prepared to outbid your neighbors and support JPR. We are grateful to the many businesses and individuals who contribute their products, services and creations to our famous Not-So Silent Auction, hosted by *Jefferson*

Exchange host and MC Extraordinaire, Geoffrey Riley.

This year live music is provided by Gayle Wilson & The Djangoholics in the Grand Ballroom, and The Ed Dunsavage Trio performing downstairs in the Crystal Room. Each has a unique sound, so make sure you take a minute to stop and listen to all that they have to offer.

Finally, it takes a village to throw a wine tasting, and none of this would be possible without the support of our sponsors: **Ashland Food Co-op** and **American Family Insurance** agents Barbara DeForest of Medford and Zach Bartlett of Ashland.

Tickets are available online at the JPR Store and by calling 1-800-782-6191. You can also visit Ashland Food Co-op and pick up tickets in person!



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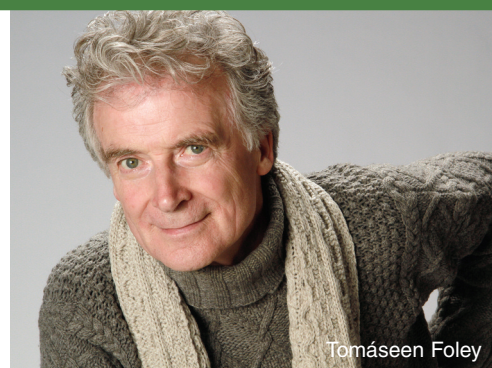
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Tomáseen Foley's *A Celtic Christmas*

Even as recently as the 1940s and 1950s in rural Ireland, music, song, dance and storytelling were considered forms of communal communication – forms of communication that predates the written word. Without them it was thought there could be

neither true communication nor true community.

At Christmas time in particular, neighbors reminded themselves, and adults reminded children, that it is only in the shelter of our neighbors that any of us can live.



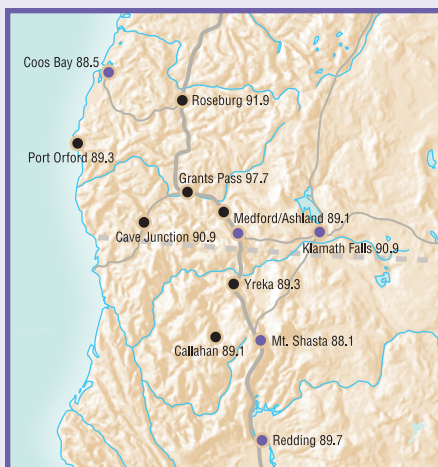
Tomáseen Foley

PHOTO: CHRISTOPHER BRISCOE

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4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

8:00pm Modulation (Fridays)

10:00pm Undercurrents (Fridays)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait... Don't Tell Me!

11:00am Car Talk

12:00pm E-Town
1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm TED Radio Hour
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

So they would gather always at Christmastime at each other's houses, invariably bringing with them their fiddles, penny whistles, flutes, *uilleann* pipes, accordions - to raise the rafters with their wild traditional music, and to rattle the floorboards with their fey dances.

It was thought then that communal music, song, dance, and storytelling reached further back in time, further back in consciousness, and deeper into the communal heart than casual conversation.

It is just such an evening that native Irish storyteller Tomásean Foley seeks to create - with a cast that features some of the finest exponents of the Celtic arts performing anywhere today, on either side of the Atlantic.

Tomásean Foley's *A Celtic Christmas* comes to Redding on Friday December 20 at 7:30 PM at the **Cascade Theatre**. Tickets are available www.cascadetheatre.org and at 542.243.8877. There will also be two performances at Medford's **Craterian Theater** on December 22, at 3:00 PM and 7:30 PM. Tickets are available at www.craterian.org and at 541.779.3000. Details at www.ACelticChristmas.com.

Every Christmas, for the past sixteen seasons, from California to Maine, Washington to Florida, and hundreds of points between, **Tomásean Foley's *A Celtic Christmas*** has crisscrossed the country, bringing to packed concert halls his authentic remembrance of a way of life that is, alas, no longer with us. The evening features an unforgettable staging of a typical night before Christmas in a remote farmhouse in the West of Ireland, in the days before the motor car, the television and the telephone. The show features World Champion-level traditional Irish dancers, tradition singers, and wild traditional Irish music.

And, after an absence of a couple of years, but back by public demand, one of the most exhilarating and exuberant dancers in the world of Irish dance, from County Galway, **Marcus Donnelly**; as well as virtuoso fiddle/whistle player and dancer, **Kathleen Keane** (just back from playing for Pope Francis); and of course our Grammy award-winning guitarist and music director, **William Coulter**.

New to the show this Christmas are three exceptional Celtic artists:

Open Champion Traditional Irish dancer and current eastern regional *Fleadh* accordion champion, **Samantha Harvey**

Renowned Dublin *uilleann* piper, whistler player and vocalist, **Patrick D'Arcy**

Traditional Irish vocalist and *sean-nós* dancer, **Alice Ryan**

Celebrate Christmas - Irish style! - at Redding's **Cascade Theatre** on Friday December 20, and at the Medford's **Craterian Theater** on December 22. Don't forget... bring the neighbors.



Marcus Donnelly

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KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
9:30am As It Was
12:00pm Siskiyou Music Hall
1:00pm As It Was
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
2:00pm Siskiyou Music Hall

3:00pm Car Talk
4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



First Concert

Dec 2 M Brahms: Violin Sonata No. 2
Dec 3 T Handel: Overture to *Il pastor fido*
Dec 4 W Dvorak: *Hero's Song*
Dec 5 T V. Novák*: *Eternal Longing*
Dec 6 F Tchaikovsky: *Capriccio Italien*

Dec 9 M Turina*: *Danzas Fantásticas*
Dec 10 T Gould*: *Show Piece for Orchestra*
Dec 11 W CPE Bach: Sonata in A major
Dec 12 T Boccherini: Sextet in D major
Dec 13 F Barber: Symphony No. 1

Dec 16 M Beethoven*: Sonata No. 23, "Appassionata"
Dec 17 T Rimsky-Korsakov: *Capriccio Espagnol*
Dec 18 W MacDowell*: Piano Concerto No. 2
Dec 19 T Marais: Suite for Two Viols
Dec 20 F Schubert: Ballet Music from *Rosamunde*

Dec 23 M Boismortier*: Sonata in D minor
Dec 24 T Stanford: *A Christmas Carol Symphony*
Dec 25 W Bach: *Christmas Oratorio Part 1*
Dec 26 T Liszt: *Réminiscences de Lucretia Borgia*
Dec 27 F Chausson: *Poème*

Dec 30 M Kabalevsky*: *The Comedians*
Dec 31 T Higdon*: *blue cathedral*

A scene from Act I of Michael Mayer's production of Verdi's *Rigoletto*.



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**
- **FM Translators** provide low-powered local service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translators

Klamath Falls
90.5 FM
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
9:57am As It Was
10:00am The Takeaway
11:00am Here & Now
1:00pm To the Point
2:00pm Q
3:00pm The World
4:00pm On Point
6:00pm BBC World Service
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
9:57pm As It Was
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Inside Europe
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live

3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am Ask Me Another
12:00pm A Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

Siskiyou Music Hall

- Dec 2 M Richter*: Sonata No. 5 in F major
Dec 3 T J.S. Bach: Orchestral Suite No. 1
Dec 4 W Harty*: *An Irish Symphony*
Dec 5 T Julius Benedict: Piano Concerto in C minor
Dec 6 F Sibelius*: Selections from *Pelleas & Melisande*
Dec 9 M Beethoven: Symphony No. 4
Dec 10 T Tchaikovsky: Violin Concerto
Dec 11 W Berlioz*: *Symphonie Fantastique*
Dec 12 T Sigismund Thalberg: Piano Concerto in F minor
Dec 13 F Rachmaninoff: *Variations on a Theme of Chopin*
Dec 16 M Beethoven*: Symphony No. 9
Dec 17 T Paul Juon: Quintet in F major
Dec 18 W Sperger: Symphony in F major
Dec 19 T Mozart: Clarinet Quintet
Dec 20 F Ernst von Gemmingen: Violin Concerto No. 1
Dec 23 M Bax: *Winter Legends*
Dec 24 T William Henry Fry: *Santa Claus*
Dec 25 W Dvorak: Symphony No. 9, "New World"
Dec 26 T Field: Piano Concerto No. 6
Dec 27 F Kodaly: Duo for Violin & Cello
Dec 30 M Moscheles: Piano Concerto No. 2
Dec 31 T Brahms: Cello Sonata No. 2

Metropolitan Opera

- Dec 7 *Rigoletto* by Giuseppe Verdi (9:30 am)
Pablo Heras-Casado, conductor; Dmitri Hvorostovsky, Aleksandra Kurzak, Matthew Polenzani, Oksana Volkova, Stefan Kocán
Dec 14 *Falstaff* by Giuseppe Verdi
James Levine, conductor; Lisette Oropesa, Angela Meade, Stephanie Blyth, Jennifer Johnson Cano, Paolo Fanale, Ambrogio Maestri, Franco Vassallo

Dec 21 *A Midsummer Night's Dream*

by Benjamin Britten
James Conlon, conductor; Kathleen Kim, Erin Wall, Elizabeth DeShong, Iestyn Davies, Joseph Kaiser, Michael Todd Simpson, Matthew Rose

Dec 28 *Tosca* by Giacomo Puccini (9:30 am)
Marco Armiliato, conductor; Sondra Radvanovsky, Marcello Giordano, George Gagnidze, John Del Marco



Sondra Radvanovsky (left) in the title role of Puccini's *Tosca*.

PHOTO: MARTY SOHL/METROPOLITAN OPERA

For more information about arts events, visit our online Events Calendar at www.ijpr.org.

ARTSCENE

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to jprartscene@gmail.com
Dec 15 is the deadline for the February issue.

ROGUE VALLEY

Theater

- ◆ Craterian Performances presents the following: Teen Musical Theater of Oregon performs *Annie* on Dec 5 and 6 at 7:30 pm; Dec 7 at 2 pm
Pink Martini Holiday Concert on Dec 13 at 7:30 pm
Rogue Valley Chorale Presents Christmas with the Chorale on Dec 14 at 7:30 pm and Dec 15 at 3 pm
JPR and The Gaelic League present Tomassen Foley's *A Celtic Christmas* on Dec 22 at 3 pm and at 7:30 pm
Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org
- ◆ Camelot Theatre in Talent presents *Sherlock Holmes & the Case of the Christmas Carol* on Dec 4 thru 29. Show times: Previews Wed & Thu 8 pm; Regular Evening Performances 8pm; Matinees Sundays at 2:00 pm. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org
- ◆ Oregon Cabaret Theatre continues its presentation of *THE WIZARD OF PANTO-LAND*, written by Jim Giancarlo with original score by Eric Nordin. Performances through Dec 31, Thurs thru Mon at 8pm; also, Sun Brunch matinees at 1 pm. Located at First and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

Music

- ◆ Rogue Valley Symphony presents *Welcome Yule* Dec 6 at 7:30 pm Newman United Methodist Church, Grants Pass
Dec 7 at 7:30 pm First United Methodist Church, Ashland
Dec 13 & 14 at 7:30 pm First Presbyterian Church, Medford
RVS Box Office: 1250 Siskiyou Blvd., Ashland. (541)552-6354 www.rvsymphony.org
- ◆ Siskiyou Music Project Presents The Ramana Vieira Ensemble - Portuguese Fado Music, *Jazz at the Vineyard* on Dec 6 at 7 pm. Paschal Winery, Talent. (541)488-3869 mail@siskiyomusicproject.com
- ◆ St. Clair Productions presents Tony Furtado, slide guitar, on Dec 6 at 8 pm at the Unitarian Fellowship, 87 4th St., Ashland. Also see Tony Furtado Sculpture, First Friday Art Opening from 5-8 pm at Illahe Gallery, 215 4th St., Ashland. (541)535-3562 info@stclairevents.com
- ◆ Jefferson State Choral Coalition's: 10 Years Runnin'...Best of the Best...Jazz, Blues, Gospel and a Cool Yule. Two concerts, directed by Kirby Shaw, on Dec 7 at 3-5 pm and 7:30-9:30 pm at SOU's Music Recital Hall, Ashland. (541)301-7007 www.jeffersonstatechoralcoalition.com/performers
- ◆ The Historic Rogue Theatre presents Shawn Colvin in concert on Dec 7 at 8 pm. Located at



Coos Art Museum presents *For the Birds* through Dec 7. [Lois Miller, Turquoise browed motmot]

143 SE H St., Grants Pass. (541)471-1316 www.rogue theatre.musictoday.com

- ◆ Southern Oregon University Dept. of Performing Arts: Music Dept. presents the SOU Chamber Choir on Dec 8 at 3 pm. Located on the campus of SOU in the Music Recital Hall, So. Mountain Ave., Ashland. (541)552-6101 www.sou.edu/performingarts.html
 - ◆ Siskiyou Music Project Presents Incendio - The Shape of Dreams Tour, *Jazz in the Vineyards*, on Dec 14 at 7 pm at Paschal Winery, Talent. (541)488-3869 www.siskiyomusicproject.com
 - ◆ Music at St. Mark's presents the following free concerts: A Service of Advent Lessons & Carols featuring the Chancel Choir and Handbell Ensemble on Dec 15 at 10 am; Darkest Night Service on Dec 22 at 5 pm; Concert for New Year's Eve on Dec 31 at 7 pm. Located at 5th and Oakdale, Medford. (541)821-0977 www.stmarks-medford.org
- ### Events/Exhibitions
- ◆ Holly Theater Tours: Tours continue thru Dec 7 at the historic Holly Theater, 232 W. 6th Street, Medford. For further information call (541) 772-3797 or visit www.hollytheater.org
 - ◆ Schneider Museum of Art continues its presentation: *Willie Cole: Transformations and Illuminations; The Traveler and the Housewife, Deluxe Edition*, work by Daniel Duford and *Black Mani-*

fold, a program of short videos curated by Avantika Bawa and Greg Minissale. All will be on view from through Dec 07. The museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 www.sou.edu/sma/upcoming.html

- ◆ Rogue Gallery & Art Center continues its presentation of their annual members' show *Interpretation of Self* thru Dec 20. Located at 40 S.Bartlett St., Medford. (541)772-8118 www.roguegallery.org
- ◆ Wiseman Gallery continues its presentation Juried Artists multi-media *Crosscurrents* thru Dec 13. Located on the Redwood Campus of Rogue Comm. College in Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman
- ◆ FireHouse Gallery presents Community Artists multi-media Holiday Gift Sale thru Dec 14. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse
- ◆ Grants Pass Museum of Art continues its presentation of the Annual Membership Exhibition thru Dec 20. Located at 229 SW G St., Grants Pass. (541)479-3290 www.gpmuseum.com
- ◆ Dancing People Company presents their 8th annual production of *Call Back the Sun* a Winter Solstice celebration on Dec 21 and 22 at the Historic Ashland Armory, Ashland. (541)488-9683 www.dancingpeople.com
- ◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com
- ◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357
- ◆ 3rd Friday Artwalk in Historic Downtown Medford from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html



Dancing People Company presents their annual production of *Call Back the Sun* at the Historic Ashland Armory on Dec 21 and 22.



LEFT TO RIGHT: St. Clair Productions presents Tony Furtado on Dec 6; Siskiyou Music Project Presents The Ramana Vieira Ensemble; Liberty Arts in Yreka presents The CHAIRity Show; Schneider Museum of Art continues its presentation *The Traveler and the Housewife*, Deluxe Edition, work by Daniel Duford

OREGON AND REDWOOD COAST

Theater

◆ Arcata Playhouse presents *The Bigfoot Lodge Holiday Jamboree! A Raucous Good Time of Holiday Cheer Variety Show*, directed by Jackie Dandeanau, Dec 5, 6, 7, 12, 13, 14 at 8 pm. The Dec 6 performance is a benefit for Arcata Soroptimists. Tickets available at Wildberries Marketplace or by calling. Located at 1251 9th St., Arcata. (707)822-1575 www.arcataplayhouse.org

◆ Mendocino Theatre Company presents *All's Well That Ends Well*, directed by Dan Kozloff, Dec 5 thru 15 at 45200 Little Lake Street, Mendocino. (707)937-4477 www.mendocintheatre.org

◆ Chetco Pelican Players presents *The Grinch Who Stole Christmas*, directed by Mike Moran, Dec 6 thru 22 at Chetco Playhouse, 1240 Chetco Ave., north end of Brookings. (541)469-1877 www.chetcopelicanplayers.org

Music

◆ Stagelights Concert Series presents *Incendio*, world music, on Dec 13 at 7 pm at Harbor Performing Arts Center, 97900 Shopping Center Ave., Harbor, OR. (541) 412-3404 www.stagelights.us/concerts

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents the following Exhibitions:
Humboldt Arts Council Annual Member Show thru Dec 15
Suk Choo Kim: *Big Pictures* thru Dec 31
Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0240 www.humboldtarts.org



Coos Art Museum presents the paintings of Sharon Wise, winner of CAM Biennial, in the Uno Richter Atrium Gallery.

◆ Coos Art Museum presents the following exhibitions and events:

In the Maggie Karl, Perkins, and Vaughan Galleries:

A Distinguished Line: Tracing Durer's Print-making thru Dec 7
Coastal Glass Dec 13 thru Feb 7

In the Uno Richter Atrium Gallery:

Winner of CAM Biennial – Sharon Wise thru Dec 7
For the Birds thru Dec 7
Hawthorne Family Works Dec 13 thru Feb 7

In the Mabel Hansen Gallery:

Garden Party: Leach/Werner Studio Dec 13 thru Feb 7

Coos Art Museum located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents Lee Taylor Walashek's Landscape Paintings and J. Goldsborough Bruff Sketches thru Winter 2013. Located in the historic Sangster-Watkins-Underwood House at 400 Janis Court, Trinidad, CA. (707)677-3816 www.trinidadmuseum.org

ROSEBURG/EUGENE

Theater

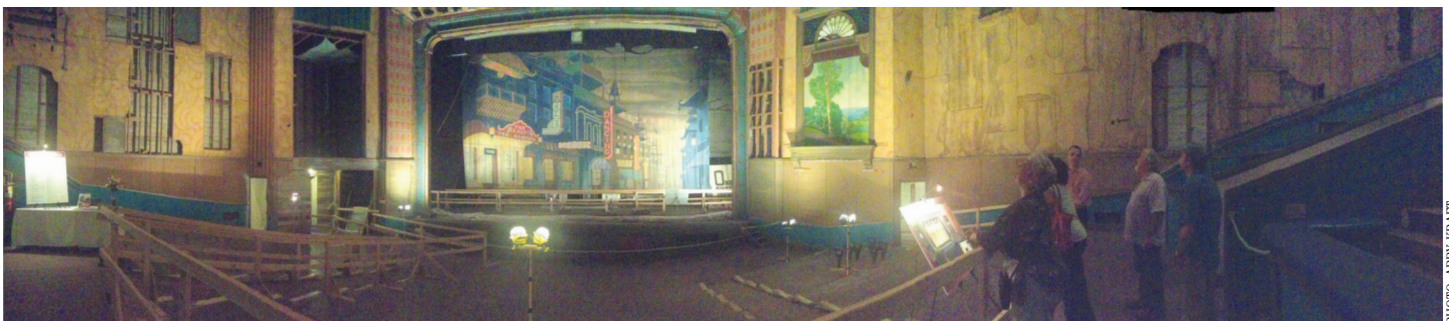
◆ Umpqua Actors Community Theatre continues its presentation *Swingtime Canteen*, directed by Ken Ellis, thru Dec 15. Betty Long Unruh Theatre, 1614 W. Harvard Ave., Redding. (541)673-2125 www.umpqua-actors.com

Music

◆ Historic McDonald Theatre presents these events:
Adventure Club "Superheros Anonymous Tour" with Dallas K/ Hunter Seigel opening on Dec 2
Shawn Colvin in concert on Dec 6
Comedian Joey Diaz performs on Dec 7
Jake Miller with Action Item/Air Dubai opening on Dec 12
The Motet in concert on Dec 28
Zepparella in concert New Year's Eve! Dec 31

For all shows: Doors open at 7 pm & show starts at 8 pm; except Zepparella/doors open 8 pm show at 9 pm. Located at 1010 Willamette St., Downtown Eugene. (800)992-8499 www.mcdonaldtheatre.com

CONTINUED ON NEXT PAGE



Holly Theater Tours continue through Dec 7 at the historic Holly Theater in downtown Medford.

PHOTO: ABBY KRAFT



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Artscene *From p. 29*

Exhibitions

◆ The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., features artist Jennifer Reifsneider thru Dec 05. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 riverhawk-web.com/events/calendars/fine-arts-events

NORTHERN CALIFORNIA

Theater

◆ Riverfront Playhouse continues its presentation *A Christmas Story* by Jean Shepherd weekends thru Dec 14. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ The Historic Cascade Theatre Performance Series presents:

A Cascade Christmas: Nov 29 thru

Dec 7 - check for times

Tomaseen Foley's *A Celtic Christmas*:

Dec 20 at 7:30 pm

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

Exhibitions

◆ Liberty Arts Gallery in Yreka presents *Yreka Night of Lights*. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org
Liberty Arts also presents The CHAIRity Show - Step up and sit down for good causes. Artists create unique chairs, either building them from unusual materials or embellishing an existing chair, transforming it into a work of art. The proceeds from chairs offered for sale and raffle will go to the charity of the artist's choice. Opening reception, sale and raffle on Friday, December 6 from 5-8 pm in conjunction with Yreka Chamber of Commerce, Night of Lights. The CHAIRity Show runs thru January 3. Details at www.libertyartsyreka.org

◆ Siskiyou Arts Museum presents Local Color Art Show Dec 13. 2nd Fri Art Openings resume

from 5-7 pm featuring Local Color, and the artwork of Siskiyou County artists. (530)859-5554 www.siskiyouartsmuseum.org

◆ Turtle Bay Exploration Park continues its presentation of *Sacrament: Homage to a River*, thru Dec 31. Turtle Bay is located at 844 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistorical.society.org

KLAMATH

Theater

◆ The Linkville Players present a special holiday production of *Every Christmas Story Ever Told (And Then Some)*, directed by Jeff Gardner, Dec 6 thru 21. Fri and Sat at 7:30 pm; no Sunday matinee. Located at 201 Main St., Klamath Falls. (541)205-4395, Ext. 3 www.linkvilleplayers.org

◆ Ross Ragland Theater presents the following concerts and events:

Esquire Jazz Orchestra: *Christmas Swings*

Dec 7 at 7:30 pm

Holiday Community Musical: *It's A Wonderful Life* Dec 12, 13, 14, 15. All performances at 7:30 pm, except Dec 15 at 2 pm.

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrrtheater.org

Music

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

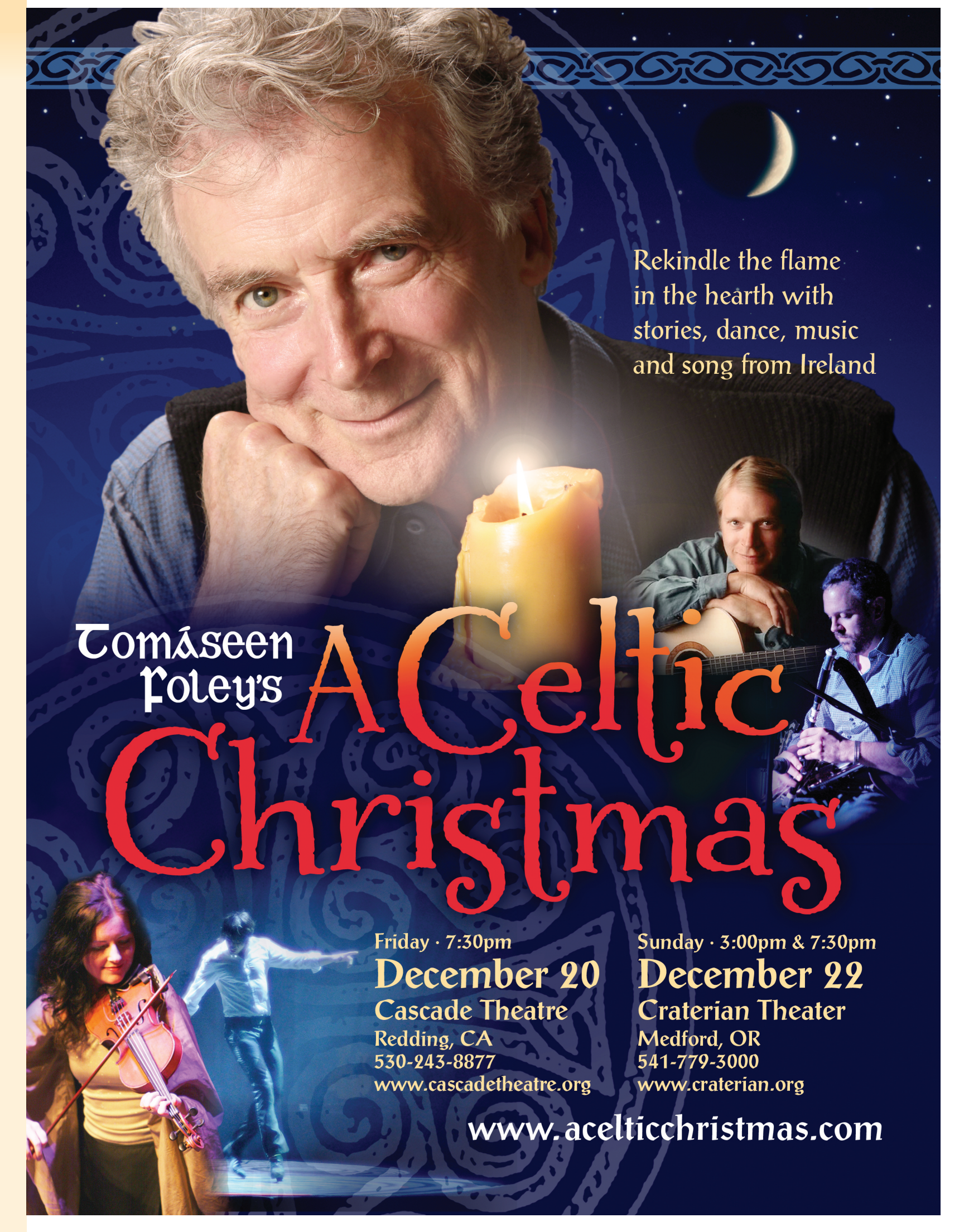
Exhibitions

◆ The Klamath Art Gallery continues their *Annual Holiday Showcase* works by member artists thru Dec 22 from 12-4pm. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com



Craterian Performances in Medford presents the Pink Martini Holiday Concert on Dec 13 at 7:30 pm.



Rekindle the flame
in the hearth with
stories, dance, music
and song from Ireland

Tomáseen
Foley's

A Celtic Christmas

Friday · 7:30pm

December 20

Cascade Theatre

Redding, CA

530-243-8877

www.cascadetheatre.org

Sunday · 3:00pm & 7:30pm

December 22

Craterian Theater

Medford, OR

541-779-3000

www.craterian.org

www.acelticchristmas.com



Southern Oregon University
1250 Siskiyou Blvd.
Ashland, OR 97520-5025

3 3 R D A N N U A L

JPR Winetasting

A Celebration of Wine,
Food & Community

Wednesday, Dec. 11th 6-9 pm

Historic Ashland Springs Hotel

212 E. Main Street, Ashland

\$50 for JPR Members / \$60 for General Public
Admission includes a beautiful souvenir wine glass.

The evening features a "Not So Silent" Auction hosted by Geoffrey Riley & Colleen Pyke. Music by Gayle Wilson & The Djangoholics and The Ed Dunsavage Trio.

Tickets available at Ashland Food Co-op and online at www.ijpr.org and at 1-800-782-6191. Advance ticket purchase is highly recommended.

Special overnight-stay rates are available at Ashland Springs Hotel for JPR Wine Tasting Guests.

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